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REPORTS.

ROMANIA, Vol. XXIII (1894).

Janvier.

Paul Meyer. *Le couplet de deux vers*. In a study of 35 pages, with illustrative extracts, the author discusses the various names given to the 'couplet' of early French poetry, the varieties of verse that might be grouped in pairs, the ancient form and later renovation of the couplet, and the treatment of the couplet in dramatic composition. The latter portion of the article is devoted to the couplet in Southern France, in Spain and in Italy.—A fundamental characteristic of the mediaeval couplet, which, curiously enough, had not before been pointed out, is that the phrase always ends with the second verse of the couplet, so that there may be phrases of two, four and six verses, but none of three, five or seven. This view is established by an examination of a considerable number of poems (leading incidentally to the repunctuation of strophe iii of the *Vie de Saint Léger* in a manner completely altering its meaning as heretofore accepted by the best editors, M. Meyer himself included). This regulation disappears in the twelfth century, apparently under the influence of Chrestien de Troyes, "ce romantique anticipé," with whom the "couplet brisé" becomes almost the rule rather than the exception. In the thirteenth century the practice of dramatic poetry is that the first interlocutor ends with the first verse of a pair, the second interlocutor continuing with the second verse.

Pio Rajna. *Contributi alla storia dell' epopea e del romanzo medievale*.—VIII. La Cronaca della Novalesa e l'epopea carolingia. 25 pages. Cerchiamo in quella ricca miniera di tradizioni che è il *Chronicon Novaliense*, scritto in più riprese nella prima metà del secolo XI. Non è, come s'immaginerebbe, sulle narrazioni favolose concernenti Carlo Magno—importanti ancor esse per l'epica, ma sotto altro rispetto che l'attuale—che s'ha ora da fermar l'attenzione; sibbene su quelle riguardanti Waltario, contenute nel secondo libro. . . . La Chronaca della Novalesa prova dunque che fin dal principio del secolo XI, perlomeno, l'epopea francese era passata di qua dalle Alpi—incontrandovisi e curiosamente frammischiandosi colla germanica—e ci aveva messo radici. (It may be interesting to note the distinguished author's colloquialisms: *noi si ricorre* for *ricorriamo*, and *noi s'hanno* for *abbiamo*.)

Paget Toynbee. Brunetto Latino's Obligations to Solinus. 15 pages, in English. "As regards this portion of his book [the natural history section] he has more or less faithfully reproduced the substance of his original authority. The same, unfortunately, cannot be said of his geographical summary. In that section, as we have had occasion to point out, he has, time after time, either through want of care or of intelligence, so completely

misrepresented Solinus as to justify the application to himself of the modern Italian saying, *traduttore, traditore*." So far, therefore, as his treatise on the 'Mappemonde' is concerned, we are unable to echo the words put in his mouth by Dante (Inf. XV 119):

Siati raccomandato il mio Tesoro.

G. Paris. *Le Conte de la Rose* dans le roman de *Perceforest*. 62 pages. A complete critical edition of the *Lai de la Rose a la Dame leal* (589 verses), with elaborate introduction, notes, etc. "Ce charmant conte, une des rares fictions du même genre inventées à l'honneur de la vertu des femmes, se retrouve sans doute intact et complet dans le *Çoukasaptati* sanscrit, dont malheureusement on ne nous a encore donné ni édition ni traduction."

Mélanges. A. Thomas. Le *t* de la 3^e pers. sing. du parfait provençal. The paradigm of the Old Prov. perfect of the first conjugation should have been normally (cf. Fr. *chantai*, etc.) *cantai*, *cantast*, *canta*, *cantams*, *cantasts*, *cantaron*, but was in fact *cantei*, *cantest*, *cantet*, *cantem*, *cantests*, *canteron*. "*Cantei* est sûrement due à *dei* [*dedi*], et *cantet* à *estet* [*stetiz*], mais l'*e* ainsi introduit dans le paradigme s'est propagé de lui-même à toutes les autres personnes, sans qu'il y ait eu emprunt direct de personne à personne entre *cantar* d'une part et *dar* ou *estar* de l'autre." This is an improvement on the attempted phonetic explanations of Meyer-Lübke and Suchier.—A. Thomas. La rivière de Rune dans l'épopée française. Shown by documentary as well as conjectural evidence to be the river *Arga*, which passes Pampeluna.—H.-François Delaborde. Joinville et le conseil tenu à Acre en 1250. Decides in favor of the veracity of Joinville.—Arthur Piaget. L'Épithaphe d'Alain Chartier.—P. Meyer. Rôle de chansons à danser du XVI^e siècle.

Avril.

G. Paris. Le pronom neutre de la 3^e personne en français. The author writes, on an obscure and almost unknown Old French monosyllable, a richly annotated article of 16 pages, which for graceful directness of treatment, charm of style and intrinsic interest, not to speak of sound and penetrating scholarship, is notably worthy of the member of the French Academy that Gaston Paris has since become. "Ni M. Suchier, dans sa belle et si originale esquisse de l'évolution du français et du provençal, ni Schwan dans sa *Grammaire de l'ancien français*, ni M. Meyer-Lübke dans le tome II de sa *Grammaire des langues romanes*, n'en ont fait mention. Il ne semble donc pas inutile d'appeler l'attention sur un fait qui a été à peine signalé et qui mérite d'avoir sa place dans une histoire de la langue française . . . On sait que le français *il*, qui sert aujourd'hui de nominatif au pronom personnel de la 3^e personne aussi bien pour le neutre que pour le masculin (*il y a*, *il arrive*, *il fait beau*, etc.), n'est en réalité comme forme que le nominatif du masculin et répond à un nominatif *illi* du latin vulgaire (quelle que soit d'ailleurs l'explication de ce nominatif) . . . Cependant, dès 1876, d'assez nombreux exemples du nom. *el* < *illud* avaient été signalés . . . On voit que M. Settegast n'a pas reconnu le vrai caractère de cette forme; il la regarde comme une simple variante de *il*, et remarque seulement qu'elle répond à *illud* plus souvent qu'à *ille*. En réalité

elle ne répond qu'à *illud* et il ne faut pas hésiter à y reconnaître la représentation fidèle du neutre *illum* = *illud*."

Paul Meyer. Les manuscrits des sermons français de Maurice de Sully. In 1876 the author published (*Romania*, V 466) an account of 14 MSS of the sermons in French of Maurice de Sully; in 1894 he supplies a supplementary article describing, with liberal extracts, five MSS discovered more recently.

Arthur Piaget. Notice sur le manuscrit 1727 du fonds français de la Bibliothèque nationale. 17 pages. "Le manuscrit que je viens de décrire est, comme on a pu s'en rendre compte, important pour l'histoire des œuvres d'Alain Chartier." The author also discusses entertainingly the printed editions of Chartier.

A. Morel-Fatio. *L'arte mayor* et l'hendécasyllabe dans la poésie castillane du XVe siècle et du commencement du XVIe siècle. 22 pages. "Le vers que les poètes ou les prosodistes castillans du XVe siècle ont appelé vers d'*arte mayor*, et que les Espagnols nomment maintenant dodécasyllabe, est . . . le correspondant exact d'un de nos types de décasyllabe: le décasyllabe 'césuré à cinq.' . . . Quant à la dénomination différente de ce vers dans les deux langues, elle tient uniquement, comme chacun sait, au système de numération des syllabes . . . Le propre de ce déca- ou dodécasyllabe—que je nommerai désormais *l'arte mayor*—est d'avoir une coupe ou véritable pause après la cinquième syllabe accentuée: les deux hémistiches égaux comptent ainsi soit cinq, soit six, soit sept, syllabes, suivant qu'ils se terminent par un oxyton, un paroxyton ou un proparoxyton."

A. Jeanroy. Locutions populaires ou proverbiales. As an introduction to a discussion of three French 'locutions' for which he has new explanations to offer, M. Jeanroy writes a brief disquisition on the subject of popular locutions in general. "Les folk-loristes s'étonnent souvent de voir répétés dans les chansons populaires, parfois durant des siècles, des mots que nul ne comprend plus, et qui, à force d'altérations, sont devenus de véritables monstres. A la vérité, nous n'agissons point autrement que les chanteurs populaires quand nous disons: 'il y a belle lurette' [il y a belle heurette, i. e. belle demie heure], 'prendre marc pour renard' [prendre martre pour renard], 'je m'en moque comme de l'an quarante' [comme de l'Alcoran]. [Gaston Paris here adds in footnote: "Il y a, non plus altération de la locution, mais ellipse d'une de ses parties dans: 'mener une vie de bâton de chaise (à porteur)'; être étonné comme un fondeur de cloche (qui trouve son moule vide en le découvrant); triste comme un bonnet de nuit sans coiffe (de femme pour lui tenir compagnie; on dit même aujourd'hui 'comme un bonnet de nuit' tout court.)"] . . . Combien il faut déplorer la pruderie des lexicographes qui, sous prétexte que ces locutions ne sont point académiques, leur interdisent l'entrée de leurs répertoires, et privent ainsi la postérité d'explications qu'elle est presque toujours incapable de retrouver!" Of the author's discussions, the first and most important is upon the well-known locution "croquer le marmot" (to kick one's heels, while kept waiting). After disposing of several attempted explanations, M. Jeanroy finds the true one suggested by a line dating from the beginning of the 17th century, which runs: "Estant ces jours passez proche

voisin de nos chenets, croquetant le marmouset . . ." "Le sens de ces derniers mots nous paraît être: 'tourmentant (avec le croc destiné à remuer les charbons) les chenets' (proprement les figures grotesques terminant les chenets) . . . Notre opinion est que les mots *marmot*, *marmaille*, *marneau*, *marmouset* se rattachent à la même famille, que tous . . . dérivent de la racine *merme* (*minimus*) . . . *Marmot*, d'abord, ne nous paraît être qu'une variante, par substitution de suffixe, de *mermet* et de *mermel* (*marmel*, *marneau*): son sens primitif a donc dû être, comme celui de ces deux mots: 'enfant' . . . Quant au sens de 'enfant,' il nous paraît tenir très naturellement à celui de 'figure grotesque' . . . Quand les enfants pleurent, ce qui leur arrive souvent, le caractère de difformité l'emporte à coup sûr . . . *Marmouset* serait tiré de *minimus* par l'intermédiaire d'un adjectif *marmous*, qui a disparu du français." This etymology of Fr. *marmot* differs from that given by Bos in the preceding volume of *Romania* (cf. A. J. P. XVI 114).—The second locution discussed is "prendre la mouche": "C'est, comme chacun sait, 'se fâcher, se piquer sans grande raison.'" The herdsman of Franche-Comté say that their cows "ont les mouches," when they are driven frantic by the flies in hot weather. "'Prendre la mouche,' c'est donc proprement ne point résister à l'excitation, à l'énervement que cause un léger ennui."—The third locution is "se brosser le ventre." "On dit à quelqu'un à qui on refuse ce qu'il demande: 'Vous pouvez vous brosser le ventre' . . . 'tu n'en auras plus'; ou en d'autres termes: 'secoue ta serviette, ton repas est fait'; . . . c'est donc lui dire qu'il n'a plus rien à attendre."

Mélanges. G. Paris. *Combr.* "On regarde habituellement le thème *comor-* ou *combr-*, qui se présente dans une série de mots romans [Fr. *encombrer*, etc.], comme une simple variante du thème *cūmūl*" [Fr. *combler*, etc.]. Separation of these two groups of words, and inconclusive discussion of the etymology of those of the former group.—A. Thomas. Ancien français *foucel*. Ety., **follicellus* = *folliculus*, a word omitted by Cohn, in his *Suffixwandlungen im Vulgärlatein*.—G. Paris. Une chanson du XIIe siècle.—G. Paris. Jeu parti entre Maistre Jehan et Jehan Bretel.—Ernest Langlois. Arnoul Greban et la complainte amoureuse qui lui est attribuée.—Arthur Piaget. Un poème de Baudet Herenc.—Arthur Piaget. Pierre Chastelain dit Vaillant.

Comptes rendus. D. Carraroli. La Leggenda di Alessandro Magno (P. Meyer). "En somme, cet ouvrage, quoique non exempt d'imperfections, donne une idée assez juste de l'origine et de la propagation de l'histoire fabuleuse d'Alexandre."—G. A. Scartazzini. I. *Prolegomini della Divina Commedia*; II. Dante Handbuch; III. A Companion to Dante, from the German, by Arthur John Butler (Paget Toynbee). A lengthy review, in English. "The first of these three publications is the long-awaited fourth volume of Dr. Scartazzini's well-known edition of the *Divina Commedia* (3 vols., Leipzig, Brockhaus, 1874-82), which had been more than ten years overdue . . . The second . . . is the outcome of repeated applications for a German version of the *Prolegomini*. Dr. S. . . instead of satisfying himself with a mere translation of his former volume, characteristically set to work to rewrite his book in German . . . We regret to have to add that the English edition leaves much to be desired in the matter of correction . . . On the whole we can

heartily commend these volumes, in spite of the imperfections to which we have drawn attention.”—G. A. Cesareo. Sull’ ordinamento delle poesie volgari di Fr. Petrarca (J.-Max Paufler). Several years ago two scholars, a Frenchman and a German, working independently of each other, discovered Petrarch’s autograph manuscript of the *Canzoniere*, which had been used by Pietro Bembo in bringing out the Aldine edition. In the present elaborate critique of Cesareo’s work the various discussions to which this important discovery gave rise are passed in review and the present state of the question carefully weighed. “Il est désormais établi que Pétrarque a disposé son *Canzoniere* plutôt d’après des principes esthétiques et psychologiques que d’après l’ordre chronologique, mais il faut sans doute restreindre quelque peu l’importance que M. Cesareo attribue à ces principes.”—Z. Pallioppi, Dizionari dels idioms romauntschs d’ Engiadin’ ota e bassa (J. Ulrich). “Après avoir expliqué pourquoi le nouveau dictionnaire rhétoroman ne répond pas à ce que les romanistes auraient pu en attendre, je me hâte d’ajouter qu’il est loin d’être inutile pour le but qu’il s’est proposé.”

Périodiques. In a report on the Bibliothèque de l’Ecole des Chartes, vol. 52, attention is called to an article by A. Prudhomme, De l’origine et du sens des mots Dauphin et Dauphiné. “Voici la conclusion de M. Prudhomme: ‘En Auvergne, comme en Dauphiné, *Delphinus* est d’abord un prénom, puis un nom patronymic, puis un titre de dignité. Il prend définitivement ce dernier sens dans les deux pays à la fin du XIIIe siècle, vers l’année 1282, qui correspond à l’avènement de Robert III en Auvergne et d’Humbert Ier en Dauphiné. A la même époque apparaît pour la première fois le mot *Delphinatus*.’”

Chronique. The centennial anniversary of the birth of Friedrich Diez, which occurred on the 15th of March, 1894, was piously celebrated in a large number of centres of Romance philology. The present ‘Chronique’ gives an interesting summarized account of the extent and purport of these celebrations, together with the delightful after-dinner speech, in full, delivered by Gaston Paris at a banquet given in the Hôtel des Sociétés savantes at Paris in honor of the occasion.—“M. J. D. Bruner a été nommé ‘Professor of the Romance Languages’ à l’Université d’Illinois, Champaign (Etats-Unis).”—“M. le Dr. Hugo Rennert a été nommé professeur de philologie romane à l’Université de Pensylvanie (Philadelphie).”—An amusing ‘tempest in a teapot,’ apropos of a careless reporter’s account of a conversation with Gaston Paris on the subject of the “parlers de France,” deserves to be further recorded as a contribution to the gayety of nations. “Un grand nombre de journaux, sans doute à court de copie, reproduisirent ce mémorable entretien, et plusieurs d’entre eux prirent la peine de me faire la leçon, et de réfuter l’assertion que j’aurais émise, d’après laquelle tous les patois de France seraient des ‘corruptions du français’; l’un d’eux voulut bien m’apprendre que le breton et le basque n’étaient pas de même origine que les autres parlers de France, et s’étonna, à bon droit, qu’un membre de l’Institut fût assez ignorant pour ne pas s’en douter. Je ne savais rien de tout ce bruit, quand j’appris que, dans le Midi, il se transformait en un vrai fracas. Les divers organes félibréens m’accablaient de réclamations, de railleries et d’invectives . . . Cependant un

journal félibréen de Montpellier, la *Cigalo d'or*, publiait le 1er mai un numéro spécial (et double!) qu'il annonçait ainsi: 'Au moumen que la questiéu Gastoun Paris oucupavo tant lou public felibrenc, la pensado vengué à la redaciéu de la *Cigalo d'or* de counsacra un numero especial à-n-aquelo questiéu' . . . Après son enquête, M. Redonnel fut convaincu que 'lou reporter avié inventat soun *interview*' . . . J'espère que 'la question Gaston Paris' est close et que mes excellents amis du Midi ne m'accuseront plus de méfaits et de 'medits' dont je suis bien innocent . . . La question de l'existence d'une langue d'oc est toute théorique et presque métaphysique: on peut être bon Français et bon félibre et penser tout ce qu'on veut sur ce point."—There has been founded in Paris a 'Société d'études italiennes.' No dues will be collected, and any one may become a member by sending his name to M. Charles Dejob, 80, rue de Ménilmontant.—A highly important periodical has been begun by K. Vollmöller and R. Otto, under the title of *Kritischer Jahresbericht über die Fortschritte der romanischen Philologie*.

Livres annoncés sommairement. 43 titles, many of them treated at considerable length. Francesco d'Ovidio, *Le Correzioni ai Promessi Sposi e la questione della lingua*. "On ne saurait trop le recommander aux lecteurs étrangers, à ceux notamment qui s'imaginent savoir l'italien. En étudiant minutieusement avec M. d'Ovidio les remaniements que Manzoni a fait subir au texte primitif de son célèbre roman pour le *toscaneggiare*, ils en apprendront plus sur le vocabulaire et la syntaxe du toscan qu'en défrouillant toutes les grammaires et tous les lexiques."—Heinrich Zimmer, *Nennius Vindicatus*. *Ueber Entstehung, Geschichte und Quellen der Historia Britonum*. "Ce livre d'une étonnante érudition et d'une grande importance pour l'histoire littéraire demande une étude approfondie . . . Disons toutefois dès aujourd'hui . . . que la question de Nennius a en tout cas changé de face depuis l'apparition de son livre."

Juillet.

G. Paris. Les accusatifs en *-ain*. 28 pages. For an earlier discussion of the same subject from a different point of view, see *Romania*, vol. XXII, Les noms de rivières et la déclinaison féminine d'origine germanique (cf. A. J. P. XVI 112). "J'ai exposé dans les pages qui précèdent toutes les opinions, si je ne me trompe, qui ont été émises jusqu'à ce jour sur l'origine des accusatifs français en *-ain* et des formes qui leur ressemblent dans les autres langues romanes . . . J'essaierai dans la deuxième partie de cette étude de justifier l'opinion à laquelle je suis arrivé maintenant, en réunissant le plus complètement possible les faits qui lui servent de base. Je dirai seulement tout de suite que le phénomène en question se présente déjà dans le latin vulgaire antérieurement à toutes influences germaniques, et que par conséquent il faut chercher à l'expliquer comme appartenant à l'évolution spontanée du latin."

P. Meyer. Notice sur un MS de Fréjus contenant des traités de médecine vétérinaire.

S. Berger. La Bible italienne au moyen âge. 73 pages. The learned author, so well known for his similar studies of French, Provençal, Vaudois and Catalan versions of the Bible, published in earlier volumes of the

Romania, here maintains his reputation for thoroughness and erudition. "C'est une chose étrange que l'ignorance où l'on est aujourd'hui, même dans les milieux les plus érudits, quant aux origines de la Bible italienne. C'est pourtant un sujet attrayant. La langue italienne répand sur cette étude le charme qui s'attache à elle."

Mélanges. C. Boser. A propos de Nennius. Accepts in the main the conclusions of Zimmer's book (see above), but attempts to overthrow one of his most important arguments.—F. Lot. La Vie de Saint Faron et la guerre de Saxe de Clotaire II. Criticism of an article by H. Suchier, in the *Zeitschrift für rom. Phil.*—A.-G. Krüger. Un manuscrit de la chanson du Chevalier au Cygne et des Enfances Godefroi.—P. Meyer. Notice sur le MS Bibl. nat. fr. 13304 renfermant les trois premières parties de la Somme le Roi.—A. Thomas. Franç. *fourgon* ['poker']; anc. franç. *furgier* ['to rummage']. "Rien n'empêche d'admettre l'existence simultanée en latin vulgaire de **fūricare*, 'voler, chiper,' et de *fōricare*, 'creuser, sonder, fouiller.' Le rapport de sens entre 'voler' et 'fouiller' est assez voisin pour qu'il y ait eu confusion par étymologie populaire"; *fourgon* is referred to **foricone*.—A. Thomas. *Touiller* [O.Fr. 'to mingle']—"est le latin *tūdiculare*, employé par Varron au sens de 'remuer, agiter.' *Tudiculare* est tiré de *tūdica*, 'moulin à broyer les olives ou cuiller à pot,' diminutif de *tūdes*, marteau."—A. Thomas. *Bécharu* ['flamingo']. From Prov. *bécarut* 'having a large beak.' For loss of final consonant cf. Fr. *flamant* [also meaning 'flamingo'] from Prov. *flamenc*.—A. Jeanroy. *Félibre*. Before discussing the etymology of this now widely known expression, M. Jeanroy quotes from Mistral's *Tresor dou felibrige* (the great Mod. Prov. dictionary), s. v. *felibre*, the author's detailed account of the first employment of the word in its present acceptation: "On le trouva dans une poésie que M. Mistral avait recueillie à Maillane . . . C'est un récitatif rimé, dans lequel la Vierge Marie raconte ses sept douleurs à son fils :

. . . .
Que dins lou tèmple erias
Que vous disputairas
Emé [avec] li tiroun de la léi
Emé li sèt felibre de la léi.

Le mot *félibre*, aussi inconnu du reste que le mot *tiroun*, ayant évidemment dans ce morceau le sens de 'docteur de la loi,' fut acclamé par les sept convives [réunis le 21 mai 1854 au castel de Fontségugne], et l'*Armana provençau* . . . annonça à la Provence, au Midi et au monde que les rénovateurs de la littérature provençale s'intitulaient *félibres*." The word is the Span. *feligrés*, pluralis tantum, 'parishioners,' from Church Latin *filii ecclesiae*.

Comptes rendus. E. Schröder. Zwei altdeutsche Rittermären: Moriz von Craon, Peter von Staufenberg (G. Paris). 9 pages. The reviewer considers only the former of the two tales. "En résumé, le poème de *Morice de Craon* ne rend pas à notre littérature une œuvre perdue sous sa forme originale, mais il nous montre une fois de plus, et d'une manière fort intéressante, la grande influence exercée sur l'Allemagne, à la fin du XIIe et au commencement du XIIIe siècle, par la culture de la poésie française."—Emile Picot reviews a

number of works on Rumanian popular literature published in the Rumanian language.—F. Damé. Nouveau dictionnaire roumain-français (E. Picot). "Bref, ce volume fait honneur à la fois à M. Damé et à M. T. Jonescu, l'intelligent ministre qui a mis les presses de l'Etat à la disposition de l'auteur."

Chronique. Adolfo Bartoli, author of *I due primi secoli della letteratura italiana* (3 vols., 1870) and of the *Storia della letteratura italiana* (7 vols., 1878 ff.; only as far as Petrarch), died at Genoa, May 16, 1894, aged 63 years. His works, not always concise nor the product of sufficient reflection, have rendered great service.—"L'étude de la philologie romane se développe rapidement aux Etats-Unis. Les directeurs de la *Romania*, qui ont constamment parmi leurs auditeurs des étudiants américains (et même des étudiantes) en peuvent porter témoignage. Bientôt il y aura autant de professeurs de langues romanes dans l'Amérique du Nord qu'en Allemagne ou en France. Nous devons dire toutefois que la compétence de ces professeurs n'est pas toujours à la hauteur de leur zèle. Cette observation nous est suggérée par la lecture d'un programme . . . que nous venons de recevoir. Nous y lisons avec étonnement . . . les indications qui suivent sur l'enseignement d'un professeur qu'il n'est pas utile de nommer, et dont le nom d'ailleurs nous était inconnu."

Livres annoncés sommairement. 31 titles. A. Tobler. *Vermischte Beiträge zur französischen Grammatik*. "Il suffit d'annoncer à tous ceux qui s'occupent de la langue française et de son histoire l'apparition d'une seconde série des *Vermischte Beiträge* de M. Tobler . . . Ainsi perfectionnés par le seul qui fût en état de les améliorer réellement, les *Beiträge* de cette seconde série méritent, comme ceux de la première, de devenir classiques, et à vrai dire le sont déjà."—J. J. Jusserand. *Histoire littéraire du peuple anglais*. "Si nous signalons ici ce livre brillamment écrit, mais qui repose sur des recherches variées et solides, c'est que l'auteur a fait à la littérature anglo-normande une place que ne lui avaient pas accordée (sauf ten Brink) ses nombreux prédécesseurs."

Octobre.

P. Meyer. Notice sur un manuscrit de la Bibliothèque Sainte-Geneviève renfermant des extraits de Maurice de Sully. 9 pages.

G. Paris. La composition du livre de Joinville sur Saint Louis. A portion of the author's contribution to vol. XXXII of the *Histoire littéraire de la France* on Jean de Joinville and his works. 17 pages. "Œuvre avant tout de bonne foi, et bien digne de celui qui nous dit que 'onques ne menti' à son royal ami, l'œuvre de Joinville n'est pas seulement un document incomparable et unique en son genre pour la connaissance des idées et des sentiments du milieu où il vivait; c'est un monument historique de la plus haute valeur, une source à laquelle on peut puiser en toute sécurité pour tout ce qu'elle est seule à nous fournir, c'est-à-dire pour son contenu presque tout entier."

A. Jeanroy. Observations sur le théâtre méridional du XVe siècle. 36 pages. The dramatic poetry produced in Southern France during the early centuries has been especially unfortunate. From the 13th century only twenty-two fragmentary verses remain to us; from the 14th century, only three pieces,

amounting in all to less than six thousand verses. From the 15th century, however, or the beginning of the 16th, in addition to a long fragment of a Miracle (the *Ludus Sancti Jacobi*), we possess two groups of works forming a collection of some thirty thousand verses. Unfortunately, the theatre of this period produced no poet of talent, nor did it resist the temptation to imitate more and more closely the dramatic output of the North.

A. Morel-Fatio. L'Isopo Castillan. 15 pages. This collection of fables, supposed by Amador de los Rios to have been made between 1420 and 1424, is here shown to be a translation of Steinhöwel's Latin *Aesop*, the first edition of which latter work could not have appeared before 1474.

Mélanges. A. Jeanroy. Une nouvelle *Plainte de la Vierge au pied de la Croix*.—Annie Reese Pugh. Le *Jugement du roy de Behaigne* de Guillaume de Machaut et le *Dit de Poissy* de Christine de Pisan. Christine imitated and borrowed from Guillaume.—A. Thomas. Fr. *fraisil*, 'poussière de charbon.' "*Fax, facis*, torche, tison, avec le suffixe *-ile* . . . Ne peut-on pas admettre qu'on a dit d'abord *pulvis facilis*?"—A. Thomas. Ital. *frisoné* ['grosbeak']. From *frisionem*, cited by Forcellini, with same meaning, from a treatise *De Re Medica*.

Comptes rendus. D. Reichling. Das Doctrinale des Alexander de Villa-Dei (G. Paris). The work consists of three parts. The first treats of the extent, aims and method of grammatical instruction in the middle ages; the second is entitled, The Life and Writings of Alexander of Villedieu; the third is a critical edition of the *Doctrinale*. "Malgré ces réserves, l'introduction de M. Reichling mérite d'être lue, et son édition si soigneusement annotée du *Doctrinale* forme une contribution des plus méritoires à cette histoire du moyen âge qui formerait, pour un savant convenablement préparé, une tâche aussi vaste qu'attrayante et féconde en résultats."—E. Gorra. Dell'epentesi di iato nelle lingue romanze (G. Paris). 8 pages. Mr. Gorra, who has hitherto been known chiefly by studies in literary history, here undertakes to resolve one of the most difficult as well as interesting questions in the history of the Romance languages, not to speak of its bearing on general linguistics, viz. that of the existence or non-existence of 'hiatus-epenthesis,' that is to say, the intercalation between two contiguous vowels, with a view to greater ease of utterance, of a sound neither latent in one of these vowels, nor due to the influence of analogy. To indicate the subtlety and suggestiveness of the present review, it is sufficient to quote the following lines: "La différence qu'il croit constater entre le fr. *créer* et le fr. *réépouser* est illusoire, ou du moins elle s'explique par le fait que le mot *réépouser* n'a pas d'existence réelle, se fabrique pour ainsi dire chaque fois dans les cas (très rares) où on l'emploie, et qu'on y sépare exprès le particule *ré* et le mot *épouser*; dans *réédifier*, il n'y a pas un autre groupe que dans *créer* . . . Il est vrai que rien n'est plus difficile et n'a jusqu'à présent été moins éclairci en phonétique que la définition de la diphthongue; mais cela tient d'une part à la variation constante de la distinction des syllabes, d'autre part à la nature flottante de certains phonèmes qui sont, suivant qu'on les prononce plus ou moins rapidement, voyelles ou consonnes."—M. Sepet. Le Miracle de Théophile; L. Biadene. La leggenda dello schiavo Dalmasina (H. Strohmayer).

Apropos of these two miracle plays, the reviewer discusses five distinct legends in which a man, in order to obtain what he desires, makes a compact with the devil, and yet succeeds, by the aid of intervention from above, in evading the consequences of his agreement: those of Proterius, Cyprian, Theophilus, the *Militarius*, and the husband who gives his wife to the devil. The first of these is the oldest and without doubt the source of all the others.

Périodiques. It is interesting, side by side with G. Paris's review of the same work, to find in the 'report' on the *Studj di filologia romanza*, Paul Meyer's discussion of Gorra's *Dell' Epentesi* (which appeared originally as an extensive treatise in that periodical): "M. G. est de ceux qui croient que la prononciation des personnes cultivées ne peut servir de base à une étude linguistique parce qu'elle est influencée par la langue littéraire. La vérité est que cette prononciation a, par rapport à celle du vulgaire, un caractère un peu archaïque, mais elle a du moins l'avantage d'une stabilité et d'une uniformité relatives. M. Gorra paraît croire que la prononciation populaire se développe dans un sens purement phonétique. Elle est au contraire soumise à des actions analogiques très diverses et aux caprices de modes passagères qui en troublent sans cesse le développement naturel. On reconnaît maintenant que la vie des langues n'a rien de commun avec celle des végétaux, et la comparaison avec les plantes cultivées ou laissées à l'état de nature n'est point du tout exacte. L'erreur de M. G. consiste à prendre . . . une manière de prononciation encore isolée, qui peut-être ne se généralisera jamais, et il lui donne, de son autorité privée, une extension excessive. Ainsi il prétend qu'en français on prononce non pas *lou|er*, *lou|ange*, mais *louuer*, *louuange*. Que cette prononciation existe, je ne le nie pas, . . . mais elle n'est pas habituelle en français actuel. Voici qui est plus contestable encore: Le français, selon M. Gorra, ne prononce pas *cré|er*, *cré|a*, mais *creier*, *creia*. Où M. G. va-t-il chercher ces exemples? Il y a des gens en effet, qui prononcent *creier*, comme aussi *agreïable*, . . . mais ce vice de prononciation est loin d'être général, même dans les classes inférieures. Ce fait pouvait assurément prendre place dans une étude sur le sort des voyelles en contact, mais il est abusif de le présenter comme appartenant à la prononciation courante du français. C'est malheureusement un genre d'erreur que commettent souvent les étrangers, et particulièrement ceux qui s'occupent de phonétique."

Chronique.

Livres annoncés sommairement. 4 titres.

H. A. TODD.

ENGLISCHE STUDIEN. Herausgegeben von Dr. EUGEN KÖLBING, Leipzig.

XIX. Band, 1894.

I.—G. Reichel, *Studies in Scottish Romance: The History of Sir Eger, Sir Grime, and Sir Gray-Steel*. This romance has come down to us in two forms: one to be found in 'Early Metrical Tales,' edited by W. and D. Laing, 1826, and reëdited in 1889 by David Laing; the other in 'Bishop Percy's Folio Manuscript,' edited by J. W. Hales and Fred. J. Furnivall, 1867. After a

brief description of these editions the author gives the argument of the romance. For the first part of the story the two versions are in essential agreement, but further on they diverge more and more widely, and their endings are wholly different. To facilitate comparison, the two versions are given in parallel columns. Briefly, the story is as follows: Sir Eger is betrothed to the daughter of a powerful lord, Winliane, who has vowed to marry only a knight who has never been conquered. To win further glory, he encounters Sir Gray-Steel, a sort of ogre-knight, is worsted, and Winliane breaks off the betrothal. Sir Eger's devoted friend, Sir Grime, after in vain attempting to alter the lady's determination, himself seeks out Sir Gray-Steel and kills him, but manages to make Winliane believe that it is Sir Eger who has done the deed and so retrieved himself. Sir Eger, thus restored to favor, is in his turn haughty and scornful towards Winliane, but is finally appeased, and the marriage takes place. Thus far the two texts are essentially alike, though they differ in details; but from this point they diverge. According to the Laing version (L.) Sir Grime dies, and Sir Eger confesses to Winliane the fraud to which he had been a party. She leaves her husband and enters a convent, where she soon after dies, while Sir Eger, having undergone various penances, ends his life in happiness and peace. In the Percy version (P.) the trick is never discovered, and the conclusion is tame and conventional.

The author then gives a comparison of the narratives, where they differ in details. With few exceptions, L. is in these cases found to be fuller, more consistent, less mechanical than P. A typical instance is the way in which the two versions describe the reconciliation between Winliane and Sir Eger. P. represents this as coming about quickly and easily; in L., on the other hand, "the necessary consequences of the fraud, once begun by the two friends, are carried to their extreme conclusion. Winliane's inflexible nature and proud spirit are first wholly broken and humbled, before the reconciliation takes place." Here, as elsewhere, we see how, towards the end, P. becomes weaker, and distinctly inferior to L. The author concludes that the two versions must have a common source in some Middle Scotch text, that L. is much nearer to this original than P., but that both are many steps removed from it. The original, as well as the intermediary texts, is not yet known. There follow rather extensive notes on the text of L., and finally a glossary to this text.

M. Hippe, *An English Robinson Crusoe Story before De Foe*. The story in question appeared in London, 1668, under the title 'The Isle of Pines,' and its author is known to have been Henry Neville. Kippenberg, in his work on the German Crusoe stories, mentions this one, but knows it only in a poor version published in the eighteenth century. The story adds one more to the number of De Foe's predecessors, though it may not have had any direct influence upon him. Briefly, the argument is as follows: A ship's crew are wrecked near Madagascar, and only five—a man, George Pines, and four women—escape. They are thrown upon an uninhabited, semi-tropical island which offers them all the means of subsistence, and here they pass their lives. The man has many children, by each of the four women; these children intermarry, and after sixty years the island's inhabitants number nearly eighteen hundred [the long title of the book says: '... have found their

Posterity (speaking good English) to amount to Ten or Twelve Thousand Persons, as they suppose']. In his old age Pines writes a chronicle of the island life, which is given by a grandson to a Dutch trader and thus conveyed to Europe.

The story is important, not only because it has all the characteristic traits of its class, but because it was the starting-point of a special group of German 'Robinsonaden.' Its reception was remarkable; a second edition was issued within a month after the first one, and during the first year it was translated into Dutch and German. Later it appeared in French, Italian, and Danish translations, and in numberless German versions of all degrees of fidelity. Its last known appearance was in French, in a work of the Abbé Prévost, in 1767. The author's summary is as follows: "Glancing over the essential points in the foregoing discussion, we see how in this first miniature Crusoe-story there appear literary traits similar to those which, fifty years later, characterize the famous work of De Foe. Conceived in England, the little romance of the Isle of Pines won an unlooked-for circulation in almost all Western Europe. It crossed the Channel, was translated into various continental languages, and found a circle of readers undreamed-of by its author. Far the strongest interest, however, was aroused by this precursor of Crusoe in the land where also his great successor found most honor—in Germany. Here the story was repeatedly translated, condensed or enlarged according to need, was embodied in historical collections, woven into a larger romance, nay, even made the basis of a jurist's learned paper; until, after suffering reckless distortion at the hands of a wretched scribbler, it gradually fell into the background and was finally forgotten."

A bibliography is appended, in which the two English editions appear, three French, one Italian, two Dutch, nine German, three Danish, and the two learned discussions on the subject.

J. Ellinger, On the Relation of Lamb's 'Tales from Shakespeare' to the Plays Themselves. The article is a continuation of one in vol. XVII, in which six of the tales were tested for their fidelity to Shakspeare. The remaining fourteen tales are now treated in the same way, and found to vary greatly in value. Among those which depart most widely from their original are Measure for Measure, All's Well That Ends Well, and A Midsummer Night's Dream. In the latter, for example, the Pyramus and Thisbe interlude is wholly omitted, and this involves further alteration, for Bottom, as Titania's lover, cannot be excluded with his fellow-players. He is therefore retained, but transformed to "a clown, who had lost his way in the wood"!

Summing up the results of the two papers, he concludes that the tales, judged by their fidelity to their originals, may be divided into four groups. In the first group are the entirely successful renderings of The Merchant of Venice, The Tempest, As You Like It, The Taming of the Shrew, and Pericles. In the second group are those tales whose errors do not affect the main characters or the action—namely, King Lear, Romeo and Juliet, The Winter's Tale, The Two Gentlemen of Verona, and Cymbeline. To the third group belong those containing grosser blunders: these are, Much Ado About Nothing, Othello, Twelfth Night, The Comedy of Errors, and Timon of Athens. In the fourth group are the complete failures: Macbeth, Hamlet,

Measure for Measure, All's Well That Ends Well, and A Midsummer Night's Dream.

The author dissents from Friedrich's theory that Charles Lamb did only *Lear*, *Macbeth*, *Romeo and Juliet*, *Hamlet*, *Timon of Athens*, and *Othello*, the rest being the work of Mary Lamb. He thinks it possible that Charles Lamb wrote some of the tales in group two, *King Lear* and *Romeo and Juliet*, or even *Othello* and *Timon of Athens*, but holds it very doubtful whether he had anything to do with such jobbery as *Macbeth* and *Hamlet*.

The Book Notices contain reviews of seven Leipzig doctoral theses, all on Old English Syntax, an edition by J. T. Fowler of *The Life of St. Cuthbert*, R. Loening's *The Hamlet-tragedy of Shakspeare*, S. Wätzoldt's *The Problem of Modern Language Teaching*, and A. Brandl's *English Philology*.

Wülkert, reviewing the theses on Syntax, prefaces his notes on the individual treatises with some interesting observations on this class of work in general. It is, he says, often accused of being lifeless and mechanical, without independence or individuality, and the theses in question are likely to come under the same ban, because of their great similarity, not alone in subject, but in arrangement and contents. If, however, such work is to be done at all, there is but one best way to do it, and the more clearly and concisely the results are set forth, the greater is apt to be the similarity in expression. Treatises like these from Leipzig, bringing as they do new and well-arranged material for an ultimate treatment of Old English syntax as a whole, ought to be gratefully welcomed; and they will be the more valuable the more closely they conform, in manner of presentation, to some single, common scheme. As a corrective of Wülkert's view, Dr. Frank H. Chase's *Bibliographical Guide to Old English Syntax*, Leipzig, 1896, may be consulted (pp. 23-7).

Fowler's edition of the *Life of St. Cuthbert* is greeted by Kölbing as the best work yet published by the Surtees Society. In spite of the modesty of the editor, who lays no claim to wide philological learning, the work is well done, though it does not exhaust the possibilities of the subject. On syntax and dialect especially there is opportunity for interesting monographs. Relatively the weakest part is the glossary. Kölbing closes with the hope that Mr. Fowler will continue his activity in this field of work.

Koch, in reviewing Loening's work, retracts in its favor a recent statement of his that any addition to the already too extensive *Hamlet*-literature would be undesirable. The first part of the book, 'German *Hamlet*-criticism,' gives a general survey of the field, and fills a long-felt want in Germany. The second part, 'Contents and Significance of the *Hamlet*-tragedy,' gives us, as it were, firm ground, from which we may get our bearings amid the floods of *Hamlet*-commentary. Koch classes the work with the best that has been done on *Hamlet*.

Then follow reviews of various helps to the study of every-day English, and school editions of English authors. Kölbing makes a review of Wätzoldt's book the occasion of a rather full discussion of modern language teaching in Germany. He agrees with Wätzoldt that it needs reform, but differs with him as to the method of reform. Brandl's little treatise on English Philology is only a part of the larger work, 'The German Universities.' It gives an account of the still youthful science of philology, but Kölbing, the reviewer,

protests against its omission of Brandl's own works, which have done so much, not only in opening up the field, but in widening it to include modern literature.

The Miscellanea contains notes by Kölbing on the text of Havelok, and the Cambridge and Cotton manuscripts of the 'Signa ante Judicium.' He also publishes some letters written by Ada Byron to Mr. Crosse, illustrative of her strong and intelligent interest in science, and some poems ascribed to her. Both letters and poems indicate, not indeed genius, but an alertness of mind with which Ada Byron has not been generally credited.

Varnhagen makes an interesting contribution to the history of the Titus Andronicus story. A part of the story used by Shakespeare is embodied in an English ballad, which is shown by Koeppl to be closely related to a novel of Bandello, though the novel is closer to Shakespeare's version than is the ballad. Bandello refers to a Latin version by Pontano, which has so far not been found, but a still older one has been discovered by Varnhagen in a late thirteenth or early fourteenth-century manuscript. The text of this version is given.

A rather full report is given of the Forty-second Convention of German Philologists and Teachers, held in Vienna in May, 1893. An independent English section was formed, and its existence was fully justified by the number and quality of the papers given at its sessions. They covered nearly the whole field of English philology.

II.—G. L. Kittredge, *The Hermit and the Outlaw*. Kaluza, who edited this poem in 1890, could not give its sources, though he guessed them to be Latin or French. Kittredge finds two sources for the story, answering to its two themes, that of 'the penitent outlaw' and 'the easy penance.' Of the first of these the best version is found in Jacques de Vitry, from which, however, the English tale deviates somewhat. The second theme, 'the easy penance,' is embodied in several stories, the most elaborate being that by Étienne de Bourbon. The poem appears to be a combination of these two *exempla*, though one trait in the English story is elsewhere found only in Breton versions.

L. Fränkel, *New Contributions to the History of the Material of Shakespeare's Romeo and Juliet*. The study of this subject is important as leading to the solution of two problems—namely, the relation of Shakespeare to some fourteen literary colleagues of his own time, and the extent of his dependence upon older Germanic lyric poetry. The following new material is noted: (1) An Italian poem of about 1500, which, however, only foreshadows the later story. It has many variations in details, and its ending is happy. (2) A few notes on Luigi da Porto, and on Luigi Groto, who first put the story into dramatic form. (3) The text of a Dutch version by Jan van Nyenborgh, 1657, is given. (4) The text of an English manuscript of 1613, which has also been noticed by Halliwell-Phillipps. (5) A fragment of a Latin dramatization, of the Elizabethan epoch, is of interest, as coming from the pre-classical period of this era, as well as because it may be a part of the very piece to which Brooke's 'Address to the Reader' refers: "I saw the same argument lately set forth on the stage." Another point of interest is the fact that in George

Gascoigne's poem, 'A deuise of a Maske for the right honorable Viscount Mountacute,' the names of the two families are used. (6) Another German version is by Albert Joseph Conlin, Augsburg, 1706[–1709], the text of which is given.

O. Glöde, *English Punctuation*. The article is the third in a series of works in which the author purposes to set forth the methods of punctuation in the German, English, and French languages. It is in two parts: I. Punctuation in Old English manuscripts. II. Punctuation in printed books, from Caxton to the present day.

Part I. The study of Early English punctuation is exceedingly difficult, because the scribes had no fixed standard, nor were they always even consistent with themselves. Moreover, they seem often to have regarded punctuation marks as purely ornamental, like the decorated initial letters, and to have inserted them wherever there was room. Before the ninth century the comma does not appear, and in many manuscripts the period alone is used, somewhat as in Greek. Even after this time the comma was rare, the common signs being the period (in two positions) and the inverted semicolon; then followed the colon, while the semicolon was not used, except through oversight (for the inverted semicolon), until about 1600. The writer gives a number of extracts from various manuscripts illustrating the use of these and other signs.

Part II. On the introduction of printing many changes followed, though Caxton himself was conservative, and used almost exclusively the oblique stroke (/), except in the case of Roman numerals, whose punctuation was complicated and irregular. But new marks crept into use, and by the time of Shakespeare and Milton all the marks we now possess were to be found. An exposition of Modern English usage follows this historical introduction, and forms the bulk of the paper.

In conclusion he admits that it is not possible to establish a set of rules which shall completely cover even good English usage. He has merely tried to establish a norm—due allowance being made for individual variation—which may serve as a guide in English instruction.

The Book Notices comprise reviews of Körting's *Outlines of the History of English Literature*, second edition, J. Storm's *English Philology*, J. Lesslie Hall's translation of *Beowulf*, Gollancz's edition of *Cynewulf's Christ*, Kölbing's edition of *Sir Beues of Hamtoun*, A. Wagner's edition of *Tundale*, ten Brink's *Lectures on Shakespeare*, and five Halle doctoral theses, all on prosody, by H. Clages, E. Elste, C. Knaut, M. Meiners and P. Kupka.

The second edition of Körting's *Outlines* is, in Kölbing's opinion, a great improvement on the first; the bibliography has been considerably extended, and many of the faults of the first edition have been corrected. There are still, however, errors and omissions, some of which Kölbing points out, in the hope that these too may be rectified in yet a third edition.

The review of Storm's work, by E. Nader, is detailed and appreciative. The work covers thus far only phonetics and pronunciation, the chapters on these subjects being enlarged to many times their original bulk, and thereby greatly increased in value. Storm's wide learning has led him into a breadth of treatment possible to but few scholars.

Glöde gives an appreciative review of Hall's *Beowulf* translation. He considers it nearer to the original than is the translation of J. M. Garnett, the best of his predecessors. Hall has kept the four-stressed line of the original, and has made extensive use of alliteration, though, for fear of monotony, not in every line. He has tried to give to his language an archaic air, without, on the other hand, allowing it to become obscure. There is an excellent preface, which reveals, as do the notes, a thorough acquaintance with the literature of the subject. The book marks a step forward in *Beowulf* literature.

Reviewing Gollancz's *Christ*, Glöde concludes: "Everywhere one notices how well acquainted the editor is with all the investigations in the province of Old English language and literature; his edition of the *Christ* is indicative of encouraging progress in our science."

L. Kellner expresses his appreciation of the successful way in which most of the difficulties offered by the text of *Sir Beues* have been met by Kölbing in his edition of the poem. The editor has not tried to establish a critical text, which would be impossible without doing violence to the traditional readings, but has given the complete text of two manuscripts, one from each of the two great manuscript groups. Under each text he gives the varying readings of its own group. Conjectural emendations, even those about which there can be little doubt, he has in general consigned to the notes.

Kaluza welcomes Wagner's edition of *Tundale* as something greatly needed, the only previous edition being that of Turnbull, 1843, which is now very rare, and in any case cannot be accounted really scholarly. Wagner has followed four manuscripts, and attempted from them to construct a critical text which shall at least be nearer the original than is any one of the four alone. Kaluza is not, however, wholly content with his manuscript genealogy and grouping, nor with his methods of choosing his readings. The chapter on the poet and his sources is not, in his opinion, full enough to be satisfactory; the notes, also, are too scanty. In spite of these criticisms, however, the tone of the review is favorable.

Schröder's review of the ten Brink lectures is rather a warm tribute to ten Brink himself than a review proper. The lectures, though their popular form precludes any critical commentary, are, even for that very reason, of inestimable value, for they give us the great philologist's general estimate of Shakespeare. Schröder does not venture to give the contents of the lectures, but recommends that they be 'read, and read, and read again.'

The four doctoral theses from Halle are severely condemned by Boyle for the ignorance of English revealed in them, and for their 'Procrustean method' of applying metrical tests.

In the bibliographical section Kölbing reviews Varnhagen's *Systematic Catalogue of the Programs, Dissertations, and Inaugural Addresses in the Provinces of Romance and English Philology*, etc., second edition, completely revised. The work has four main divisions: I. Language and Literature in General; II. Romance Philology; III. English Philology; IV. Pedagogy and Method. These sections are further divided for convenience of reference. Kölbing commends the care and thoroughness with which the work of revision has been done, but notes a few of the omissions, in the hope that a third edition may make the work still more complete.

In the Miscellanea is an article by Kölbing on Byron and Shakespeare's Macbeth, in which he collects the passages in Byron's writing which are either quoted more or less exactly from Macbeth or are suggested by that play. Some of the parallels drawn seem rather doubtful, but many are very striking. By this test, the Macbeth influence seems most prominent in Marino Faliero, next in Sardanapalus, then follow Childe Harold and Don Juan.

III.—A. Pogatscher, Anglo-Saxons and Romans. The article is a reply to J. Loth's 'Les mots latins dans les langues brittoniques (gallois, armoricain, cornique); phonétique et commentaire avec une introduction sur la romanisation de l'île de Bretagne.' Paris, 1892. Loth combats Pogatscher's view that after the withdrawal of the Roman troops in 407 A. D. Latin continued to be used by the British for several generations, and that this popular Latin left traces on the language. Loth's main argument is that, if this were true, we should find in words of Latin origin the usual change from Latin *tenuis* to British media. This we do not find. But Pogatscher maintains that this proves nothing, for the British *tenuis* was not fixed, but subject to the same changes in course of time as was the Latin. Hence it cannot be taken as Loth takes it, as a fixed point of departure. Moreover, Loth's view fails to explain various words of obvious Latin origin. Pogatscher therefore still adheres to his own opinion, in its essential features.

G. Sarrazin, The Time of Composition of Shakespeare's Venus and Adonis. Shakespeare's reference to this poem, in his introductory letter, as "the first heir of my invention" has misled scholars into supposing that it was really his first work. Elze, while holding this view, admits that the words may have another meaning, as the poet may not have looked upon his early plays, especially since they were mainly working-over of older ones, as properly the result of 'invention.' Moreover, the maturity of style in the poem makes it improbable that it was a first attempt, and a comparison of it with Lucrece, Richard III, and the third part of Henry III indicates that the poem was written at about the same time as these. The evidence seems, on the whole, to point to the summer of 1592 as the time of its composition. This was the plague year, which would give point to an allusion in the poem:

And as they [*scil.* thy lips] last, their verdure still endure,
To drive infection from the dangerous year!
That the star-gazers, having writ on death,
May say, the plague is banished by thy breath.

It is not improbable that the poet spent that summer in Italy, which would account for the southern tone of the poem.

Joh. Ellinger, Alliteration in Modern English Prose. Following up Kölbing's work on alliteration in Middle English prose, the author has investigated its use in Modern English, taking as his material Charlotte Brontë's 'Shirley' and Wilkie Collins's 'No Name.' He gives a list of their alliterative phrases, classified as Germanic, mixed, and Romance. In 'Shirley' the relative bulk of these three classes is as 50 : 28 : 22, in 'No Name,' as 42 : 34 : 24. Much of this alliteration is, of course, common property of the language, having come down from Middle English.

H. Klinghardt, *Phonetic Transcription in the English Public School*. The service which Miss Laura Soames has rendered to the study of English may be compared with that rendered to the study of music by John Curwen, inventor of the Tonic Sol-fa method. Miss Soames's method of teaching reading and orthography has now been introduced into the first year's work in the public schools of England, and proves highly successful. The only fear was that the transition from the phonetic texts to the orthographic would involve the students in greater difficulty than if they had always kept to the ordinary text. This fear has proved groundless, and repeated experiment shows that not only do the pupils pass easily from one text to the other, but that those pupils who have had phonetic training are much better prepared for later work. So marked is this that the superiority of pupils so trained over the others can be clearly seen for years afterwards, both in the beauty of their enunciation, the accuracy of their orthography, and the greater intelligence with which they take up new work. The author warmly commends Miss Soames's methods, and advocates their introduction into Germany, and application to the teaching of foreign languages, especially of English. He has himself used the phonetic method with great success.

Among the Book Notices are reviews of F. J. Mather's *The Conditional Sentence in Anglo-Saxon*, W. Drangelattes's *Contributions to the History of the Analytical Cases in Early Middle English*, J. W. Bearder's *On the Use of Prepositions in Old Scottish Poetry*, P. Hoffmann's translation of *Beowulf*, H. Müller's *On the Old English Versus Gnomici*, F. E. Schelling's *Poetic and Verse Criticism of the Reign of Elizabeth*, and Arnold Schröer's edition of *Percy's Reliques*.

The three treatises on syntax are favorably reviewed by Wülfing.

Of Hoffmann's translation of *Beowulf* into Modern German Glöde gives a somewhat non-committal review. After an historical survey of the German *Beowulf*-translations, he reverts with a few words of praise to Lesslie Hall's English translation lately reviewed by him (*Englische Studien*, vol. XIX, pp. 237-60). He then gives for comparison an extract from Hoffmann's translation and Hall's translation of the same passage.

Glöde gives a rather full account of Müller's work and concludes as follows: "Of Müller's careful treatise, revealing as it does the most accurate knowledge of the subject, I have intentionally given an exact outline without obtruding my own opinions, because the subject in question is one of the most difficult and contested in the field of Old English. Müller's work shows, at least, how many unsolved problems these two little collections of proverbial sayings still contain."

R. Boyle praises Schelling's work as "clear, concise and complete" for the period covered, and recommends it to the attention of the students of English metre at Halle.

L. Fränkel welcomes the edition of *Percy's Reliques*, whose completion has been impatiently awaited ever since the appearance of the first part in 1889. It has been greatly needed, for, curiously enough, no really critical edition has been published in England, the best one hitherto being that of H. B. Wheatley, London, 1876, which, now that Schröer's has appeared, must give up all claim to stand as the canon. Schröer's introduction is highly suggestive,

but takes perhaps too much for granted on the part of the reader. It is to be hoped that he will make his edition still more complete by the publication of further commentary.

The Miscellanea contains a study of the alliteration in *Sir Beues of Hamtoun*, by Kölbing, which he was not able to prepare in time for his edition of the poem. An announcement is made of the discovery in the Vatican of another *Heliand* manuscript, doubly important as containing fragments of an Old Saxon poetical Genesis. For these fragments cover the very parts of the Old English Genesis which Sievers in 1875 declared must be translations from some Old Saxon original, and a comparison of the Old English with this Old Saxon version seems to prove him correct.

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